

THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

HECTOR FULLER EDITOR.

PROGRAMME FOR THE WEEK.

The Belasco	"The Passing of the Third Floor Back"
The National	"Three Twins"
The Columbia	"My Man"
Chase's	"The White Captive"
The Academy	"The White Captive"
The Gayety	"Burlesque"
The Lyceum	"Burlesque"
The Casino	"Vaudeville and Pictures"
The Cosmos	"Vaudeville and Pictures"
The Majestic	"Vaudeville and Pictures"
The Avenue Grand	"Vaudeville and Pictures"
The Plaza	"Moving Pictures"
The Virginia	"Moving Pictures"
The Alhambra	"Moving Pictures"
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THE WEEK'S PLAYBILLS.

The Belasco—Mr. Forbes Robertson.

"The Passing of the Third Floor Back," which comes to the Belasco this week with Mr. Forbes Robertson in the principal role, was said to be one of the most daring plays seen in years upon the New York or London stage. It is daring because it tries to represent the enormous power for good which reverence for others may exert even on the basest and meanest of mankind. There is, unfortunately, nothing daring or unusual in representing immorality or frivolity on the stage, and in portraying their fascination. The daring thing is to attempt a representation of Christ-like love and to show the kind of influence which the Christ-like spirit will exert.

The public will attend for a time such definitely moral and religious plays as "Everyman." But these plays are far removed from ordinary practical life. The play, however, to which we now refer ("The Passing of the Third Floor Back") is entirely modern in its characters and situations.

The first act introduces us to a boarding-house, with all the vulgarity, meanness, and self-seeking prevalent in such places. It is not, of course, a fair description of all boarding-houses, but it is true enough of a certain type. The landlady is a worn and bitter woman, who has learned to cringe and cheat in self-defense. She is a lonely woman, fighting for a livelihood against a hard and selfish world. There is no room for love or kindness. The lodgers are worse than the landlady. Backbiting, scandal, greed, and graft. Every one for himself and every one against all the rest is the prevailing spirit of the place. All are selfish, mean, and sordid. All the wit is unkind, all the amusement at the expense of some one else.

Into such a society of scandal mongers and hard, greedy, sensual men and women comes a mysterious stranger. He does what we are inclined to say are impossible things. He changes the outlook of every one, their spirits even. He does not perform any heroic deeds nor speak of self-sacrifice. He is very quiet and reticent. He simply appeals to their better selves, to their dim, almost forgotten ideals, and to the love which was once in their hearts. He comes in, attracted by an advertisement, to inquire about a room on the third floor back. He is a very chivalrous and courteous gentleman, and treats the boarding-house keeper and even the slavey like the first ladies in the land. He is a white man through and through. We will not attempt to describe the play in detail, which, apart from its serious motive, abounds in humor.

It is essentially a symbolic drama. It suggests possibilities which, perhaps, in actual words it cannot quite realize. The stranger who works these miracles is throughout a symbolic character. He is involved in mystery. He might be called Christ, or our better self, or love incarnate. No actor, however good, no writer, however imaginative, can be expected adequately to represent or describe such a sublime personality. But without indulging in premature criticism, we may say that Forbes Robertson and Jerome have done their best.

The Columbia—"My Man."

The Columbia will have as its attraction for the coming week Forrest Halsey's new play, "My Man." The play is one of vital interest, dealing with the psychology of crime and punishment and the attitude of organized society against the criminal in general. The story is that of a young girl who, having been betrayed by a man, steals a bracelet from a jeweler's shop in order to save her baby from dying. She is caught and sent to prison, her baby having been taken to the orphan asylum. Later she is paroled, but breaks the parole by stealing the child from the asylum and fleeing to New York, where she gets a position in a store, but loses it because she refuses to work in a show window, fearing detection. While in the store she meets and falls in love with Jim, a big-hearted fellow, to whom she confides the illegitimacy of the child, but fails to mention her conviction and imprisonment for theft. Things move along happily until one Mabel, whom Mabel met in the prison hospital and who nursed her there, pays her a visit. Many complications arise through this visit, including a call from Jordan, a detective in the employ of the jeweler's association, who gains Jim's friendship and is gradually connecting a chain of evidence around his (Jim's) wife, in order to send her back to the Illinois prison to serve out the remainder of her sentence for the crime of her parole. Everything ends happily, however, through Mabel getting it on Jordan for some deal, and who gives up the case. The cast and production is all that could be wished for.

The National—"Three Twins."

The "Three Twins" comes to the New National Theater to-morrow night. It is a play that seems to grow more amusing with every performance. Clifton Crawford is the star of the production, and he knows the value of every funny line and situation. There are dances, there are pretty, catchy songs, novelties in chorus groupings and effects. The chorus is made up of girls who can both sing and dance. The book of the piece is by Charles Dickson and Otto Hauerbach, and the music by Karl Hoschina. The company is composed of the original New York cast, and it has the ability to do well the work laid out by the librettist, composer, and producer. Some of the novelties are the "Yama Yama Man," the electrical swing, and "the face in the clouds." Assisting Mr. Crawford are Marie Fanchonetti, Daisy Leon, Della Niven, Elsie Myrnes, Joseph Allen, Hugh Fay, Ralph Locke, Russell Lennon, and George Herbert.

Chase's—Polite Vaudeville.

Chase's this week evidently hopes to draw larger crowds than fell to its prospect, and he has the value of every funny line and situation. There are dances, there are pretty, catchy songs, novelties in chorus groupings and effects. The chorus is made up of girls who can both sing and dance. The book of the piece is by Charles Dickson and Otto Hauerbach, and the music by Karl Hoschina. The company is composed of the original New York cast, and it has the ability to do well the work laid out by the librettist, composer, and producer. Some of the novelties are the "Yama Yama Man," the electrical swing, and "the face in the clouds." Assisting Mr. Crawford are Marie Fanchonetti, Daisy Leon, Della Niven, Elsie Myrnes, Joseph Allen, Hugh Fay, Ralph Locke, Russell Lennon, and George Herbert.

great Italian composer, Puccini, to create in America the title role in his grand opera "Madam Butterfly." In accordance with his wishes, Manager Henry W. Savage engaged the fair American vocalist, who was then abroad, and her success here in this city and elsewhere is a matter too recent in time to call for extended reminder. With Manager Savage's consent and as a personal favor to Mr. P. B. Chase, Mme. Norwood will sing one week, and for but one theater, in vaudeville in this country, and that is Chase's. The supplementary leading diversion will be the latest vaudeville comedy by that popular and popular playwright, George V. Hobart, in collaboration with Frank Craven. It is called "The Little Stranger," and it proved such an unqualified hit when it was given first at the New York Actors Fund Fair that Manager Joseph Hart secured it for Chase's circuit, and his expectations have been fully realized. Third in the laughable list are Gordon and Marx, "Dose Deutscher Ragols," with their dialectic absurdities, like Webber and Fields of old. Mrs. Thaler's Novelty Circus will furnish the imported feature, and the tiny ponies and dogs will give a highly gratifying series of feats, it is promised. The Four Floods will open wide the gates of folly, grotesque exertions. Miss Landon Beckwith, billed as "Just an American Beauty," is a recruit from the ranks of last season's "Midnight Sons," and her merits as a shining comedienne are said to have been enthusiastically endorsed by every audience before whom she has smiled and sung in vaudeville. Field Brothers, from Eddie Leonard's Minstrels, are engaged to give their whirligig eccentric dancing specialty, and their work should earn a raft of encores. "Take Me Out to the Ball Game," a pictorial comedy, showing a wife's plea and what befell her objecting "hubby," is rated as the best ever witnessed at Chase's.

The Academy—"The White Captive."

"The White Captive," a melodrama of Western life, comes to the Academy for an engagement of one week beginning to-morrow evening. The scenes are laid in Arizona. Tom Merrick, the hero, is an expert for the Carey Aeroplane Company, and is located at their station in the Arizona desert for purposes of experiment. Gilbert Fairfax lives on an adjoining ranch. Working for him as foreman is one "Black Jack" Murray, a person whose character is as shady as his nickname. Fairfax's daughter, Ruth, is expected from the East. "Black Jack," learning of this and fearful that Ruth, who is a college-bred girl, may discover that he has been robbing her father, plans to have the girl kidnapped. Ruth is discovered by Tom Merrick and taken to her father. Although his first attempt to kidnap Ruth failed, this villainous Westerner urges his accomplices on to further effort, and the end of act one discovers Tom, Ruth, and several of their friends surprised and overcome, bound and made helpless by several redskins under the guidance of Red Feather. The scene shifts to the Fairfax ranch. Tom Merrick has assured Ruth that should she need his assistance during the night she should place a lamp in her window. She does so, and "Black Jack," getting rid of her father, makes love to her and demands that she marry him without delay before they discover his treachery. She refuses, repulses him, and places a lighted lamp in her window. In the nick of time a whirlwind of an engine enters, and Tom appears at the window, having made the midnight trip with the swiftness of an arrow.

It is not until the third act, however, that the big airship scene occurs. This scene shows an Indian encampment. Ruth has been captured, the Indians being on the warpath because Red Feather has been murdered, supposedly by Ruth's father. She is about to be burned at the stake when Tom, having received a wireless message, speeds through the air to the scene and, re-enforced by United States soldiers, succeeds in rescuing Ruth without injury and driving the Indians back to their reservation. It develops later that "Black Jack" himself and not Ruth's father had murdered Red Feather.

The Gayety—Burlesque.

The attraction at the Gayety Theater this week will be the Marathon Girls, Phil Sheridan's company, in a production that is said to be the most perfect of which this energetic manager has yet attempted. The two-act musical farce, "Crazy Finance," will be presented, and Ed Morton, Hastings and Wilson, "The Lunatics." Alfred K. Hall, the eccentric comedian and dancer, Evelyn Dench, the Australian contralto; Tyson and Brown, the clever singing and dancing duo; Garry Cooper, dainty comedienne; Mark Adams and Dave Vine, German character comedians, will interpret the various roles and introduce their well-known specialties through the performance. The many musical numbers have been selected not only because of their popularity, but also for their fitness for the comedy, and the large company of singing and dancing girls will wear a varied assortment of modern and attractive costumes.

The Lyceum—Burlesque.

In organizing the "Jolly Girls" Burlesque Company, which will open a week's engagement at the New Lyceum Theater to-morrow matinee, Mr. T. W. Dinkins, who is sponsor for this attraction, has followed this interesting recipe: To one brilliantly illuminated and handsomely dressed stage add from twenty to thirty young, pretty and shapely girls who can sing and dance and from four to eight modern comedians who do not depend upon grotesque paint or grotesque make-up to create laughter, sprinkle liberally with catchy music and a variety of wholesome spice and ginger, prepare an up-to-date farce, containing topical humor, irresistible comedy, funny situations, and amusing satire, and be careful that the comedians and singers you have selected are well suited to the parts assigned them in the farce. Now select a half dozen of the best specialties the vaudeville market affords, and be sure to have each act entirely different from the other. After your stage manager has properly arranged the bill to the best advantage, garnish with a plentiful supply of gorgeous costumes, decorate with picturesque scenery, flavor to the public taste, and serve in effervescent style.

The Cosmos.

Annie Abbott, the Georgia magnet, will head the Cosmos bill next week. This act is one that has stood science's most searching tests, and yet has never been explained or duplicated. Ten strong men can be lifted from the floor. A common curtain pole laid on her open hand



FORBES ROBERTSON AND MOLLY PEARSON IN "THE THIRD FLOOR BACK" AT BELASCO.

cannot be taken from her, and she does many other equally perplexing feats. Another act is the clever work of the Booth trio, a company of comedy cyclists whose clever work on the wheels combine perilous feats with comedy—"cyclistic craziness," as they call it. Robert Hadley and company have a comedy, "Their First Quarrel," a tale of the new wed. "The La Count, the diminutive comedian, is booked to play a return engagement; the Great Mars will be seen in a daring trapeze and wire act, Francis Farfield in character songs, and one other act close the bill. Among the motion pictures slated for next week is the Selig production, "The Vampire," after the famous painting and poem.

The Casino.

This week marks an innovation at the Casino Theater, in that an outside organization shares in the profits of the week's receipts. This occasion is the annual theatrical benefit taken by the Chancellors' Association of the Knights of Pythias—its members having been for some time past busily engaged in selling seats for the benefit of the organization. The benefit performance will be the Moulton Rouse Orchestra. The organization numbers fifteen musical soloists. Willard Hutchison and company will appear in the sketch, "A Leap Year Leap." Gray and Travis present a humorous playlet called "Violets." Harry Syddell, a singer and comedy entertainer of ability, June Le Veen, a dainty singing comedienne, a vaudeville recruit from the ranks of musical comedy; the Houghtons, equilibrist and hand balancers, who do a novel and sensational act. A splendid range of interesting motion picture play films has been selected.

The Plaza.

With practically a reorganized company of players, the biograph furnishes at the Plaza to-day a strong drama in the "Fugitive," which, if anything, exceeds the old company which made this producer of picture plays famous and popular. To this is added one of Edison's best comedies, "The Lassie's Birthday." For those whose taste runs toward travel, a remarkable journey is taken on "A Trip Over the Rocky and Solikirk Mountains in Canada." Mr. Franklin Wallace still remains and makes a complete change of musical offerings.

The Majestic.

The feature show this week includes George Randall and company, presenting an interesting playlet entitled "Jimmy's Kid." Hazel and Hawkins in "A Pink Tea." Milmar and Morris and their kid in a comedy acrobatic act, Dorey and Mild, high-class novelty musical act, and Josh Lazar, the merry minstrel. The popular Majesticograph concludes the performance with some of the latest pictures.

The Alhambra.

The Alhambra Theater continues to run nothing but the best motion pictures. To-day the management offers one of the strongest bills it has presented, including "The Mystery of the Torn Note," a Mysterious Beginning and a Funny Ending. They also will present for the first time "The Ambler's Charm," a story which teaches that there is always some good in a man. The bill closes with a Kaleid picture entitled "The Attack on Fort Ridgely," which is taken from history.

New Howard Theater.

The great success of "My Friend from Dixie," recently produced by the Howard Stock Company at the New Howard Theater, has made a popular demand for its reproduction, and J. Lubrie Hill, with his big company, will appear in this very entertaining musical comedy at the New Howard Theater all this week. This will be the last opportunity to see this successful musical comedy before the company's departure for Europe. The entire production is well costumed and handsomely staged. All the dances and songs are good. J. Lubrie Hill is always a laugh-maker. The grand finale is especially pleasing.

St. Joseph's Bazaar.

The bazaar which has been in progress at St. Joseph's Hall for the past week will be brought to a close next Saturday night. Many Catholic delegations are expected to attend during this week, particularly the Holy Name Society on Wednesday, and many Italians, in whom Father Fealy is deeply interested.

on Thursday. The congregation is hopeful of entirely liquidating the church debt by the bazaar. Those in charge of the bazaar are Messrs. Ratcliffe, Dwyer, and Ellis, and Misses Bresnahan and Malson.

Burton Holmes.

Arrangements have been completed for handling the crowd at the Columbia Theater Tuesday morning when the season tickets for the Burton Holmes Travelogues will be placed on sale. This sale has always proved one of the most difficult of the year to handle, because of the immense pressure of purchasers in its early hours, and if the record of other cities in which Mr. Holmes has appeared this season is repeated here, the demand for seats will be greater than ever before in the history of this city. Mr. Holmes will begin his annual series at the Columbia next Sunday evening, with "Munich and Bavaria" as his topic. As with all of his series, the subject will be repeated the following afternoon at 4:30 o'clock. Last summer Mr. Holmes and his motion picture expert, Oscar Bennett Deput, were two of the drops which went to make up the overwhelming flood of tourists which inundated the quaint old city of Munich, and the scenic wonderland of the Bavarian highlands, en route to Oberammergau. In this travelogue he has chosen wisely as the inaugural for a series of lectures of which "The Passion Play" is the second topic. By means of original motion pictures and his finely colored lantern slides, Mr. Holmes will personally conduct his audiences through the principal streets of this quaint Bavarian capital; visit with them the principal theaters, churches, beer gardens, concert halls, public squares, and street festivals, and after exhausting the principal sights of the city itself, will lead them into the beautiful regions roundabout, into the lovely Bavarian Alps, the little lakes, and over the snow-crowned mountain passes, all of which are the home land of legend and romance, and many of which inspired Wagner in the writing of so many of his world-famous operas. Mr. Holmes will also visit many of the magnificent castles of Ludwig, of Bavaria, the whole lecture being one of pictorial beauty and varied interest.



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Henry Guy Carleton Dying?

It was reported yesterday that Henry Guy Carleton, the dramatist, is dying in the South. He has been an invalid for several years.

ABOUT PLAYERS.

Miss Edna Bruns, the Winifred West of Francis Wilson's company in "The Bachelor's Baby," is radiant this season in a number of new and stunning gowns and some very fetching hats which she wears in the course of the play and which are all home manufacture. This is Miss Bruns' third season as Mr. Wilson's leading support.

Christy Mathewson, the idol of the New York Giants, who will head a baseball sketch cast at Chase's next month, will get \$15,000 from the magnates for his next year's work, but he will earn more than that for a few weeks of "play-acting" in polite vaudeville this winter.

After an absence of three years, Frances Macmillen, the violinist, appeared in a recital at Carnegie Hall, New York, Sunday evening.

Francis Wilson's bungalow at Lake Mahanoe, N. Y., is said to be one of the show places of that popular resort. It is Mr. Wilson's intention to lay out a private golf course on his property next season, the total length of which will be a little more than four miles, and the course closely approximating in value \$40,000.

Margaret Erskine Herbert was granted a divorce from Galwey Herbert by Samuel Evans, president of the court, in London, October 14. Miss Erskine is an English actress. Mr. Herbert joins Virginia Harwood in her new play in Portland, Ore., November 5, to play the English part.

Until Maclay Arbuckle's new play is ready he will appear in vaudeville in a one-act play, entitled "The Welcher," by Robert H. Davis, the magazine editor. Mr. Arbuckle's first appearance in vaudeville will be at the Fifth Avenue Theater. The character which Mr. Davis has created for him is a distinct American type, along the same lines as his role in "The County Chairman," and the sheriff in "The Round-Up." Mr. Arbuckle will return to the legitimate stage later in the season, under the management of Klaw & Erlanger.

Mrs. Ogden Child (Alberta Gallatin) continues in her original role of Mrs. Brookfield West with Francis Wilson in his production of his own successful comedy-farce, "The Bachelor's Baby," which returns to this city after an absence of a year and will be the Thanksgiving week attraction at the New National Theater. Miss Gallatin, while distinctively a comedienne, has a decided liking for the Ibsen plays. Not very long ago, at the head of her own company, she made a most successful tour of the "Ghosts."

Of the allied song writers, Harry Williams and Jean Schwartz, at Chase's next week, Williams wrote the music for "Girles" and Schwartz for "Up and Down Broadway." Several new, catchy songs will be sung here for the first time.

The engagement of Helen Ware in "The Deserters" in this city has been postponed until the latter part of December.

Mr. and Mrs. Harry Corson Clarke had a thrilling experience during the railway strike in France. They arrived at Havre only to find the road blocked and put out of commission by the strikers. Mr. Clarke arranged to make the run down the Seine to Rouen by motor boat. The prospects were fine until the boat succumbed at Caudebec, a little town some distance from Havre. There was nothing to do



CLIFTON CRAWFORD IN "THE THREE TWINS" AT THE NATIONAL



M. ADELAIDE NORWOOD AT CHASE'S



MISS CLARA JOEL IN "THE WHITE CAPTIVE" AT ACADEMY

A GREAT VOICE.

A Grand Opera Singer Headliner at Chase's.

Mme. Adelaide Norwood's singing voice is rated by connoisseurs as one of the best on the American stage, or in Europe, for that matter. There is said to be no voice superior to it in lyric sweetness and quality. In no other single voice that reaches one over the footlights, in all America, is there a rarer blending of quality and tone perfection, a more perfect method of use, coupled with such purity of English, as that which Mme. Norwood possesses. One sits enthralled under its spell.

He was a very chivalrous and courteous Englishman who, during her recent London engagement, took occasion to say of Mme. Norwood's singing: "Her enunciation of English, both in speaking and singing, is that which was taken away in the Mayflower, and which she now gives back to us in its original purity."

It is quite evident that Mme. Norwood uses the right method, for with each succeeding season there is no wanting in the quality of her voice, rather the improvement which years gives to a violin. Its resonance deepens; its bell-like quality mellows, enabling the singer to draw a tone down to a delicate thread of vibration, or to send forth a clarion note which may be heard to the remotest parts of the auditorium.

Mme. Norwood ascribes it all to correct breathing, to correct living, and to intelligent as well as persevering practice. Tetrazzini has given expression in New York, to the belief that in singing correct breathing is of vastly more importance in obtaining desired results with the voice than any other factor and Mme. Norwood is by no means ignorant of the voice, said: "I heartily concur with my sister artist, Tetrazzini, that if correct breathing is of first importance in speaking, it is equally so in singing, where the voice is sustained for long periods without a break. It is by knowing how to breathe that one secures the best results."

Mme. Norwood went to Europe three years ago to fill engagements in several state operas, and then visited Beyreuth to study the vagaries of the night. The news of her success reached Milan, Italy, and the ears of Puccini, and he went to hear her sing. He was so pleased and impressed by the pure quality of her voice and her splendid dramatic qualifications that he created the role of "Madam Butterfly" in America, in which character she attained the utmost artistic success. This week she sings at Chase's. "The Cry of the Walkure" is among her selections.

Washington Symphony Concert.

Under the direction of Heinrich Hammer, the Washington Symphony Orchestra will present the first of its series of five concerts at the Columbia Theater next Tuesday afternoon. In order to enable government employees to hear the beginning of the programme without being compelled to leave their offices before closing time, the concert will commence at 4:45. This initial concert the following programme will be presented: Overture to "Oberon," Weber; "Scenes Pittoresques," Massenet; "Herzungen," and "Im Fruhling," for strings, Grieg; "La Jeunesse d'Hercule," Saint-Saens, and "Antanhar" overture, Wagner.

Actor Nearly Asphyxiated.

I. S. Potts, of Battle Creek, Mich., was nearly asphyxiated by escaping gas, at the Jefferson Hotel, Columbus, Ohio, recently. A rubber tube which had conveyed the gas from a jet on the wall to a small stove had become dislodged and allowed the gas to pour into the room. Mr. Potts was awakened by the rumble of a heavy wagon along Spring street and had sufficient strength left to crawl to the window and to the fire escape. Here, after twenty minutes, he was rescued by hotel employees.

Parisian Celebrations.

Three men have been recently honored in Paris. At the National Opera a gala performance was given to raise funds for a monument to Victorien Sardou. On the programme were Coallier, Bernhardt, and Rejane. Saint-Saens directed the orchestra. At the Theater Sarah Bernhardt, Saint-Saens celebrated his seventy-fifth birthday by a piano recital. Jules Claretie held an informal reception on the twenty-fifth anniversary of his directorate of the Comedie Francaise.

A Musical Family.

Boris Hambourg, the cellist, will tour the United States this winter on his first visit to this country. His eldest brother, Mark, is a pianist, and his second brother, Jan, now in this country, is a cellist.